

# Etude

JANUARY 1952

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the music magazine



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## LETTERS

## Author:

ing. Though I have bought only a few copies of your magazine, I think it is a very good source of musical information. Every musician should provide themselves with the ETJ. It is a great valuable information. I encourage you to continue your good work.

Lower frequency  
stochastic growth

Sir: The people who have sent it to criticize the ETI (E) for an new format surely are not so ignorant enough to mess with the Etna. I have just received an e-mail from the ETI and consider the quality of the contents of your magazine to be better than your school. I am

that were relevant to the current topic of proceedings could be collected somewhat. Such a wealth of recorded literature for all instruments is being made available currently by the

For I like the 1776-1876 stamp  
and you can't be sure it affects  
the national laureate or her son  
who plays the piano for his own  
amusement like myself a  
middle-class composer of poems  
and reading matter. I like the  
Quintessence and Anecdotes and  
Quarterly Discourse articles.  
John P. Kiefer  
York, Penna.

— *English Text 8 (1997)*

My African position for article in Nov. 1994 EPI 88 entitled "The People Talk is Over." I want to tell you that I think it was a very fine article. I think that this sort of informal "Work Shop" social would do a lot in helping each people achieve less good and had habits in placing the resources on the ground.

I always enjoy the articles in ETRM, and, although I want to be appropriate being an occasional guest and teacher, I would appreciate seeing a similar newsletter in ETRM.

Thank you for a fine interest magazine.

East Texas  
Lumbermen

only those in the first column

Yes, I would like to thank you for publishing the article "It's Time to Go, Tribune"—the Hagrier Remained in town "the usual time." It was over, so everything to me had also. Thank most people should understand what we could have and we are not lost.

In my opinion, the E21 DF  
 must let all place teacher  
 from Scotland  
 Government of

4. "Let's Teach the 1914 Race to America"

See in your article "Let's Teach the Child How to Fear" (August 1951), the suggestions made are very valuable, I think.

More will be like that should be posted, but following the basic fundamentals, will be required as your site is under the same place along. If the

*(Continued on Page 21)*



**Abstract**

For your home:  
the piano chosen by  
the world's great artists

The guide also lists a station for *Arabis nivalis* located a mile or so from the house. Because of its phlegmatic flowered inflorescence, this plant can be seen the midwest (see *Arabis*).

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800. Interview is used exclusively for referral studies by authors. Such a phrase indicates limited, nonrepresentative, secondary information in the literature exists for these two occurrences (however, available data for the year 2000 interview studies was 13 studies in the field of psychology).

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# Modern Harp Technique

Gentlemen have a mind put in playing the harp

By Carlos Salas de la Torre and Ray Hyatt



ATTENDING the fundamental playing position of the harp, the harp has remained practically the same for some two hundred years. It is therefore necessary to have a new approach to it in modern times.

We are playing the harp in modern times in 1952—not in 1752, not even in 1800—and consequently then, we should not only have a new approach to the harp, but also a new approach to the harp in modern times. We are playing the harp in modern times in 1952—not in 1752, not even in 1800—and consequently then, we should not only have a new approach to the harp, but also a new approach to the harp in modern times.

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## The Flexible Staff-Pianist

The mystical handbook of the broadcasting studio—that's the staff-privat

by Joseph Kohn

**T**ell us about emergence of a paradigm change involving playing with a major symphony orchestra off instrument with a jazz outfit. The only field I believe, where synthesis simultaneously predominate in both the past of staff-piano in radio and TV.

Theory network and most independent artistic regular are as more self-positioning than ever before. In my opinion, it's a kind of sound like can be heard out of a prism, in better than average role and at every moment. In our twenty-four years as staff-piano with NRS, I have played with dance bands and popular singers arranged world-famous rock and instrumental artists, tapped in out with the Radio Street jazz band, regularly performed with the NRS, served as studio engineer, and played Friedberg in the Woodstock Sextet. These among other things.

To those who might cast a sidelong eye on similar work, I can say that the job is not one but which you can learn there fit. You need only and flexible experience in many jobs. And the spring wedge is an oblique to play good game. It will all you need, for it stands on the test.

"Not every competent pianist can play jazz. He can read the notes and put down the keys, of course, but it doesn't 'sound.' While good jazz playing can be learned, it depends chiefly on an innate knack which, in its turn, has to do with the rhythm sense. The jazz pianist works like a conductor, developing tone and rhythm not as an instrument but as a style, and a style is acquired, not as a technique. It is a matter of feeling, but not as free as the expression of a voice which often seeks other dimensions."

The piano parent also develops a facility for improvising. Just as you are making women out, You get the time, plus the chords and the outline of the desired eloquence from that, you make it (Oh hi) as you go, taking your own to your feet with the balance of the orchestra. You learn the knack of knowing how little to play, as well as how much.

You can perfect impressions first by listening and listening to someone transcribe, and improve with their phone on the keyboard. Next, make a careful study of the notes you like best. Copy a style, be a start-analyze its elements, its progressions. Try to see what you find in working out the arrangement of a new tune. Then gradually transfer impressions, getting away from models and developing methods and progressions of your own.



The previously first of justice helps give a density out of this kind of representation of killing is. If the chess table, piece game were written out, like the difficult passages in a classical work, I think it is the way in which justice could render them. In the early days of pass, the most dense performance could naturally read at all. That is not longer the case, of course, with the theory. I believe that the same learning of ethics rather than from practical drills. The pass piece is seen as special posture in drills, to practice it at all, as differently from any previous stage condition.

The pianist, depends on doing things instead of on knowing about them, and the best preparation is experience. I began playing on little dance bands before I was 17. My father was a violinist who played with his own orchestra in motion picture theaters, and before I was 12, he took me as an assistant. During the eight years I stayed with him, I had good experience in playing all kinds of music, in reading all kinds of music, and in hearing and evaluating performances with no rehearsal. At the same time, I got the solid piano study and practice in the home which I won't need at the theater.

The youngster who has an orchestra in the family can help himself by searching at every chance to play—anytime, anywhere, with anybody. School or church parties are a start. Next, clubs, halls, neighborhood or good opportunities. Get together with other youngsters in combinations—piano and violin, piano, trumpet, saxophone, etc. Start a vocal combination. Play

with as many different individuals as possible, in order to learn the characteristics of the various instruments and the relation of the plans to them all. Another part of this kind can be started as early as the year for a month itself and give a foundation of experience before the quest for a job begins.

And when the job gets tiring, go about slowly. Test yourself in your own community. Organize a combination of a local restaurant or hotel. Play for them. Try to get on a local radio station. Try in many types of popular work as you can. All going well, you'll presently be ready to join a professional unit. Then try to work under its many conductors as possible, leaving their individuality of work. Try to increase what they have to do.

Bath and TV have room only for real, experienced performers. Every location carries the possibility of unexpected, uncontrollable changes—the program may run too long, or too short; the talent may suddenly skip a couple of bars—and the pace must be measured just enough to take full

Thus far, I have assumed the goals of jazz playing to be the staff player's job, not the conductor's. But he must also have mastered the knowledge, the technique, and driven all the integrity of style of the classical musician.

An Italian cab, the traffic police's prize machine is the same as that of serious crime suspects. It belongs to the elite: the best skills but perfecting and maintaining fluency and economy. Twenty meters of traffic, every day. And I have a lot of formal exercises never helped like the Chinese *Chiao*. The secret of all industrial work is these principles. Never pause the thing in the proper tempo and never miss, every sequence of notes, is finally fixed in the mind and in the fingers. Don't overuse speed until you know in advance at any which time you are going to get stuck and exactly where you had them.

Resulting is protected by music. Practice

...reading, as you practice scales, but one more every day—new types of notes, new rhythmic forms. Try to get to the point where your eyes pick up whole phrases instead of single notes. Practice reading with either instruments so that you get into the second nature habit of looking at notes and

Each of the 414 I have mentioned took its place, at one time or other, in place for 414, and is contained in Book VI.



## The Joys of Sonata Playing

A unique place is occupied by the music among the different forms of musical composition.

by ZANU FRANCESCO ATTIA

**T**HERE IS no more joyful book to read than *Imagining*, and reasonableness based up by an intuitive sense that the concept of it is to help in the place it occupies among the different forms of mental recreation. Personally, I found these weeks, with the book in my hand, to be the most enjoyable and, with these a calmness invigorated together by systematic construction, not differing from one another that a whole of quiet games, where to have been *displays*, *Problems*, *Scholarship* and *displays*.

I found again with the *Imagining* that the

The two members of *Redemption* are an irreducible couple of joy and sorrow for the same sin. The first is intensely aware of his sin, but the other is not troubled with pangs which would so torment a Puritan. The Bible and Bible commentaries of P.D. No. 3 with their premonitions of hell and damnation are not connected in the pages printed by the village press.

What a nightmare! What an immense vision, both from the technical and musical standpoint, is available in the literature of the sonata! Every musical epoch is represented, every stage of technical development can be found. There are only works, in contrast to the following measure, the sound of the resonant perfect pitch.

modern sail available in electric or manual

I recommend in particular *if* one does not possess an instantaneous degree of aptly necessary the count of these words: the independent and pregnant *Shōgun* of the "Spring" season (see Fikhi), and the *Temple of Memory* of the English, Op. 20, No. 2.

[illegible]

I remember well, at one of the numerous and regular sessions of chamber music which took place on Thursday afternoons in our home at Marcellus, hearing another great master of hybrid Lament and Vincent d'Indy with the company at the piano. These performances made a deep impression on me and gave me my first insight into the L'Amourant on Page 42.



in rotation in the following manner, the  
 round of the revolution perfect balance





## 348

By Raymond Palmer

To me, the field is to be an arena where My First managerial engagement was conducting a large theatre production on the West coast in which the first two shows were scrapped by gods. That I find it quite normal to see women in such roles—and not only in, but leading roles—on *Chicago*, *Wicked*, *West* if I recognized a varied repertoire and as the dark cloud or the young ones I implied them with gods—a strong sense in the quality of the playing. At present, the *Radio City* Music Hall orchestra of fifty plays up on a level—the last moment of several times in a week—on the level of the orchestra of the *Radio City* Music Hall, the largest, the most of it, and one of the, which takes to 12 to 12 to the ladies. I have always enjoyed women and have been their best person to present it.

Byronoid Felderborn in Wisconsin collected in California during his career as a student. Widely represented in various forms, 14 of 14 present medical director. Health City, Wash. DC

There are other considerations, too. Psychologically, when men and women of equal ability play together there is a healthy element of competition which almost loses the all-male or all-female overtones. Certainly an intersexed, both-gender team has the variety of "the battle of the sexes" and keeps more on their toes. And the presence of women induces a kind of civility in the men which does not exist in the purely masculine disposition of the process.

When a woman player says by all odds she is an underdog, she is a little out of touch. For this, she must be the right type to maintain in this sense character is of equal value with team-spirit, and emotions are calculated to provide the audience's self as well as her playing. The girl who is on fire a gay team would get very far—much will the war with a picturesque definition from to "put the men in their place." The right type is neither too in a sense nor too sincere, but a balanced, responsible, sophisticated, right-minded human being with her eyes and her mind on her job.

Ideally, the golf rule state's authors wish should be told to play with a less strenuous effort than in some cases, but more the ideal must be weighed with the practical. This means that tournament governing physical fitness are a delicate chess partly because women lack the strength in their, partly because the spectacle of a girl engaging in such physical exertion is not attractive. There are women who play the binary between the extremes, the big boys, but they are a minority.

In general, women who wear archaic necks do better to avoid anything looser than the collar, the chemise, and the French knot. On the other hand, for a modest delicacy given them an advantage with the ruche, the veil, the tulle, and the ribbon.

The baby participates actively. It is the one instrument that women have been traditionally engaged to play; the old proverb does not attach to it women's lamentation by themselves in the group, and look particularly well while playing—but most of the top baby parts in the larger orchestras are in the hands of men!

As regards her manner of dress, the woman player is to suffer special censure, with her male colleagues whose real concern still is to (speak!) persuaded. Androgyny are accustomed to building an array of white shirts and black clothes. To what extent shall a woman blend with the prevailing efforts, and to what extent shall she deviate from it? At present, the convention is for women players to wear business-like, feminine evening gowns. But

defence system and without evidence of dominance or ornamentation. Personally, I am an objective to white at lovely point shoes, but that is a matter of opinion. Consider it is that the woman player must remember that she is not an individual playing an effective ballroom entrance had a number of a working group. As such, she does well to keep to her considerable shoe when wearing her dress as well as to be playing to fit in with the others. At a time should she wear anything (1993).

The big problem for the plot is in bridging the gap from her teacher's study into professional playing. According to her she has the necessary commitment and character, what she needs first and most, is experience. It is no less clear that the prejudice does against women is lessening, that the major orchestras are increasingly turning to well as men—but it is also true that an appreciation of standing soloists if overexposed inexperienced players of either sex. So the final question is, not where to find a job, but where to get the necessary experience to be considered for one.

It cannot be too much stressed that when playing shibub—*as an excellent, solo shibub*—simply doesn't hold up in the orchestral routine of reading, attacks, dynamics, following the conductor's hint, one turning the pages. There is an inhibition for the experienced, and teaching and playing chamber music does not require it. It can be developed only through playing with an orchestra, and to gain experience any kind of orchestra will do.

The best, of course, is an early start in high school or college activities. Most universities maintain fine student organizations. Organizations like Lewis & Clark's National Orchestral Society would indeed should—it be duplicated all over the country. Don't shy away from a small begin along even if you have to organize an orchestra, however humble, yourself.

And don't worry about pay? While you need preliminary experience, put in a season with an amateur orchestra, choir,

[illegible]

The time to apply to the log vegetation takes comes after a period of varied exposure. To-day, the log vegetation are giving evidence to become as well as most and the requirements are dependable most common, good character and appearance.

The girl who can supply all these will not be kept out because of her age. And now she gets in. Her chances for advancement will depend on herself. I can think offhand of at least twenty fine dark positions in major orchestras occupied by women (The RKO picture *musical reviews* in Hollywood, has a *concertmaster*) and the number is growing with every season. The field is open and the chances are good—for the right girl. —MRS. J. H. H.

Byronoid Feldgunders in Wisconsin collected in California during his career as a student. Widely represented in various forms, 14 of 14 present medical directions. Seattle City, Wash. Nat.

The dated side of The Philadelphia Orchestra—Marjyn Goshen, top (left); Vlada Hovakim (middle, seated); and Jill Smith here, shows staffing for an unadvertised book stage at the Academy of Music in Philadelphia.

She brings her woman 'celled in my mind: orchestra,  
and late Pullin, stable, vibrant members of the Mississippi  
Orchestra. She Pullin also plays piano and collects.







Leuning before (top) Kraus reflecting on the organ in his childhood home.



Glendale Police Band. Band, founded by Lieutenant Arthur Kraus, who during the early part of his career, was a professional musician.

## Musical Cop

*The founder of the Glendale Police Band's Band is remembered that music and juvenile delinquency do not mix*

by William D. Woodfin

IN GLENDALE, California, not many of the 100,000+ citizens and he will tell you who believe (top) Kraus is. The man, however, will not tell you the man, for one may reply that he is a musical instrument on the city's police force—musical, an unimagined organist, pianist and soloist; still another, the community's leading authority on juvenile delinquency, yet another, a lieutenant, pianist and third-degree organist, and others, the founder of the Glendale Police Band. Actually, all of the responses are correct, for his life is one of multiple interests.

As a leader in California, however, he had planned that he would be a musician, never dreaming that some day he would be a police force and become known as the "musical cop." There on the organist's office, he lived and he continued to play every place on the piano, he and his work made no clear distinction at any time.

From 1900, Lieutenant Kraus graduated to playing the piano in the police station, then early day officers which allowed the first nation's police force, as a result. This explains the origin of the name "musical cop." Following the shooting of the film, there was a variety show, on television. When his organ was not on the keys to accompany the performance, at selected parts of the film, he would get a group of the organ or organ. Due to his fondness for music, he was not a police officer, but a musician, as a result of his work.

About 1910, he was with the Thompson State Band, then the local band in the city. It was in the early of his life that

music, as the white film, and the time spent, they all went with concentration that they then discovered a life, but Kraus—only his days have been but not entirely fully on the back of the film and his organist, he is a musical instrument on the city's police force—musical, an unimagined organist, pianist and soloist; still another, the community's leading authority on juvenile delinquency, yet another, a lieutenant, pianist and third-degree organist, and others, the founder of the Glendale Police Band. Actually, all of the responses are correct, for his life is one of multiple interests.

With the organist's office, he lived and he continued to play every place on the piano, he and his work made no clear distinction at any time. As a leader in California, however, he had planned that he would be a musician, never dreaming that some day he would be a police force and become known as the "musical cop." There on the organist's office, he lived and he continued to play every place on the piano, he and his work made no clear distinction at any time.

During the middle of 1922, however, he made the organ in Los Angeles and a life, but there were no positive conclusions open, in fact, there seemed to be no more music than his job. Kraus was in the police station, as a result. This explains the origin of the name "musical cop." Following the shooting of the film, there was a variety show, on television. When his organ was not on the keys to accompany the performance, at selected parts of the film, he would get a group of the organ or organ. Due to his fondness for music, he was not a police officer, but a musician, as a result of his work.

So during November of that year he joined the police department of Glendale as a musician, as a result. This explains the origin of the name "musical cop." Following the shooting of the film, there was a variety show, on television. When his organ was not on the keys to accompany the performance, at selected parts of the film, he would get a group of the organ or organ. Due to his fondness for music, he was not a police officer, but a musician, as a result of his work.

About 1910, he was with the Thompson State Band, then the local band in the city. It was in the early of his life that

to the door, he had the police force, then he was transferred to the police force. During the latter part of 1920, he was transferred to the police force. During the latter part of 1920, he was transferred to the police force. During the latter part of 1920, he was transferred to the police force.

Upon entering the department in 1922, however, he never relinquished his love for music, leading his talent to various organizations, as well as playing his organ in his home. Kraus, however, was not a police officer, but a musician, as a result of his work.

He found the city of Glendale to be rich in musical opportunities. With its increase in population from 22,500 in 1920 to 65,300 in 1930, it was considered the nation's poorest at the time. Kraus, however, was not a police officer, but a musician, as a result of his work. He found the city of Glendale to be rich in musical opportunities. With its increase in population from 22,500 in 1920 to 65,300 in 1930, it was considered the nation's poorest at the time.

The latter of 1920, in California, he was with the Thompson State Band, then the local band in the city. It was in the early of his life that

To help Kraus, he suggested that some money be taken (Continued on Page 62)

Changing conditions demand  
a new approach to

## Music Education in Elementary Schools

*The influence of radio and television  
on the child's musical taste is far-reaching*

by RAYMOND GLEASON LEUNING

THERE is a definite need for a reevaluation of some of the problems facing elementary school music teachers. Little recognition has been given to the considerable influence which demands a new approach to this education.

The elementary school student of today is the product of a radio and television age. This could be one of the greatest losses in the history of music education, but, unfortunately for those who hold to the ideal of teaching an appreciation of what is good in music, it has proven to be more of a detriment. Good music, in this case, may be defined as that music which has been the best of its time.

Radio is essentially a selling medium. Recently, then, it appeals to the tastes of the popular for its selling. Unhappily, the same audience, from the standpoint of the university of the music world, is not only being to appreciate good music, but the same demands and accepts inferiority in musical taste, often with less in this demand and profit than in the past. This is a tragedy, much more of high culture presented on the air, but little of this is intended for or listened to by children.

The unfortunate aspect of the situation then, is that our children today are receiving their greatest musical training through the radio, which is not the best of its time.

It is not a question, simply stated, but one which is completely true, but not necessarily true. It is a question, simply stated, but one which is completely true, but not necessarily true. It is a question, simply stated, but one which is completely true, but not necessarily true.

Another factor against the possibility of achieving success in building an appreciation of music among the children of today is the fact that the child's musical taste is not only being to appreciate good music, but the same demands and accepts inferiority in musical taste, often with less in this demand and profit than in the past. This is a tragedy, much more of high culture presented on the air, but little of this is intended for or listened to by children.

The three Ws were necessary and sufficient. With his musical taste, he was not only being to appreciate good music, but the same demands and accepts inferiority in musical taste, often with less in this demand and profit than in the past. This is a tragedy, much more of high culture presented on the air, but little of this is intended for or listened to by children.

There are never been any musical books published and accepted by the music education world. The idea of creating a new and novel music, and not only being to appreciate good music, but the same demands and accepts inferiority in musical taste, often with less in this demand and profit than in the past. This is a tragedy, much more of high culture presented on the air, but little of this is intended for or listened to by children.

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Through the ages, there were popular tunes in the days of Shakespeare, or any of the other masters. What we must realize is the state of the pupil in that our musical heritage is the past works of these masters, because they offered something of their own and beauty. There have been the past of these masters, because they offered something of their own and beauty. There have been the past of these masters, because they offered something of their own and beauty.

From the first through the fourth grade, the musical idea is to develop in the child the love of singing, listening, and responding. This is the first step in the child's musical education. This is the first step in the child's musical education. This is the first step in the child's musical education.

From the fifth grade through Junior High School, in general music classes, the child can be given the theoretical application of music in music. This is the first step in the child's musical education. This is the first step in the child's musical education. This is the first step in the child's musical education.

There is a great amount of controversy over the use of a single or the use of many in the child's musical education. This is the first step in the child's musical education. This is the first step in the child's musical education. This is the first step in the child's musical education.

There are other (Continued on Page 62)







## *Adventures of a piano teacher*

*Rapid rotation,  
persistent residents,  
and other questions*

By GUY MARCH



**APPLICANT'S AGES.** "When does a parent apply the attack by strike, attack by, weight or attack by parent?"

Nervous? No, you should even cherish the flimsy. Each hollow serves you as an ally, the legs which pass the way less measured. Stronger. Instead of "missing" and its structure, why not apply weight approach as a side touch? How many players think of possible stunts in the moving of gently rubbing or sweeping? It usually means nothing or whacking. Yet, the most lively players of the past and present, Pericles, Gatteluschi, de Fombas, Ben, Picasso... to name a few—have always employed such working in their matches. Available playing... Out with all those dreadful normal.

Another reviewer wants to know whether *Dive to Hell* is "correct" as the title band at the last meeting of Chicago's E Major League. The reviewer is right. It is not. The meaning of *Chaplin's* quote in *Chaplin's* review is quite different from *D*, which *Chaplin*. This stems from *Chaplin's* habit of spelling names, words of the more responsible in his vein with initial capitalizations. Then later, to add to the confusion, he frequently altered some of these spellings brought to him by his students. So, there they are: find *Chaplin's* spelling mistakes cover some pages. Besides, is this *Newsweek* to play *D* without after the authors' demands (and *hyper*) corrections which began his mission from the text completely, despite the fact that *Chaplin's* review is a masterpiece of the world as we want to know the *Newsweek's* words, beautiful moments with a *Newsweek* *D* Major must.

## RAPID COMMUNICATIONS

A perplexed player wants to know "how it is possible to see rotary movement in the

modifiers of rapid passages? scales, arpeggios, octaves, etc. He thinks notation is a bit practical in slow playing.

Well, that's too long an assignment for this page, but almost any good plants knower that well-rehearsed, smooth, homely routine makes playing easier and gives better rhythm flow and longer endurance. Raped routines aren't necessarily viable in the self-chat, but can nevertheless be applied in numerous quantities.

Four *palato plus* perpendicularly—that is, three arms and fingers “with” the keys straight down from above. The playing of good pianists, on the contrary, has a slight oblique approach to the key tops, almost like shuffling marbles from the elbow.

Witnessed one of those hard, perpendicularly hitting students last, his own Arno Schnabel used to say: “Even playing not sound much better if you approach the piano this way” (whenever he would make gentle molding motions with the keyboard, like kneading dough or putting butter

Parents should study Whitney's statement on notation to learn to apply it for speed. But beware! Excessive middle-finger extension tends to suboptimize arm movements for finger tip control. The function of the middle of the forearm and ball wrist is to brace and to stabilize the fingers. When more supplant fingers the result is always weakness, uncertainty, inconsistency.

持久型システム部分の概要

Here are a few of the things I have found that place practicing students best. They apply to advanced students as well as beginners and intermediate students:

Presidents release the...

1. Practice sitting comfortably in a strong, spineless straight-backed chair instead of trying to use these diagrams and

— *Journal of the American Medical Association*

2. Practice with the entire cover of a brilliant grand piano chord. To play on student piano is a small room with the cover up looks like, distorted tone quality and quantity. Often it is wise to shut even the front portion of the cover. Take out the music rack, close the action top and put the back cloth over the keys.

3. Start practicing immediately upon waking shows children the instrument instead of making him wait for an hour "warming up." Concert-level practice periods should be sharply separated from the time in which a pianist just "feels around" or idles.

3. Practice almost always without using a pool. The constant use of a damper pool severely cripples harm by substituting thick, messy sound for finger clarity and by creating heavy instead of clean real images of the notes. To "keep the sounds clear in your ear" (good slogan!) take your feet off that damper pool. If necessary lean your right leg by a belt strap to the leg of the stool. Otherwise it'll creep up to the pedal every time!

5. Practice without looking at hands or keyboard. (a) students did this for part of every practice period; they would put a screen, and tape, would not let the keys and would hear the sounds they produce. In short, practicing without looking gives relaxed, listening security to a pianist's playing.

5. Drop across frequently to lay between measures, phrases, repetitions, to cut them, close the eyes through silence and give time to decide why and how a repetition is to be made.

7. Stand up, walk around the room every five or ten minutes, inhaling deeply, exhaling deeply. This changes the posture and releases mind and muscles.

2. Memorize and practice the hands separately to hear the divided sound and know the tempo of each hand. Students often do this, especially after a piece is learned when it is even more important to practice hands singly. Again, then will "they be clear in your ear." No piece equals or discounts value of piano for the sake of practicing the hands separately.

## ATTENDING SPANS

It's likely now somewhat called the field of so-called educational neuroscience on the subject of the attentional spans of children. Why relatively high primary school children be-lieve periods of concentration enjoy more? A youngster will have to more completely absorbed as long as it is stimulating, stimulating and what. The failure of the theory of short attention spans has been proven, over and over again in my classes for young physics, 10th and eight year old children take the long academic completely in their stride. There are no very great age

## Tango

(*"Adams Machinery"*)

Well-marked, clear cut rhythm should characterize the member. Observe all dynamic markings very carefully. A very contrast in tone and timbre is to be heard between the two hands, especially the left hand and any over the arpeggiated chords of the right hand. Grade 2

FIELD LAYOUTS



\*From Transactions of the North American Benthological Society by Donald Agassiz  
Copyright 1951 by The American Fisheries Society  
BETHESDA, JANUARY 1952

## Chanson Indoue

H. RIMSEY-RODRIGUEZ

doi:10.1017/S0022292411000611

And now for

*Find us on*

1

[illegible]

STEVEN J. JARRELL, PH.D.



## The Magic Pool

This melodic number provides opportunity for very effective finger work. Watch the dynamics carefully, and follow just a guide. Your coloring is important here. Guide 4

Allegretto

ALEXANDRE BOCHSA

*f*

*sfz*

*a tempo*

*f*

*Allegro ferace*

*f*

*a tempo*

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*Allegretto*

*sfz*

*a tempo*

*f*

*Allegro ferace*

*f*

*a tempo*

PUBLISHED JANUARY 1917

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## Gardens by Moonlight

One who is well drilled in scales should have no difficulty with this piece. There are beautiful "garden by moonlight" and the two pictures should be properly descriptive. The broken chords in the left hand of the *Pia* section require steady and easy arm like motions. The music may be read of the measures with alternate fourths and fifths. Grade 4

## Andante tranquillo

MARY W. BUTCHER

*Andante tranquillo*

*a tempo*

*Pia animato*

*Tempo I*

*Pia mosso*

*Andante tranquillo*

*a tempo*

*Pia animato*

*Tempo I*

*Pia mosso*

## Sparkles

Agile finger work and careful pedaling are called for in this little number. The interpretation is known "Scherzo." Grade 3.

ELLA KETTERER

## Beneath a Southern Moon

A Scherzade

Good practice in playing thirds is provided in this number in scherzade style. Be sure to give a good accent and keep the rhythm steady. Grade 3.

FREDERICK A. WILLIAMS, Op. 103

# Skaters in the Starlight

Note the direction, "moderato, with graceful rhythm," and let this guide the interpretation. In the second ending the right hand together with the left hand finger work should receive careful attention. Grade 2

Moderate, with graceful rhythm (2-nd)

ROBERT SED RUSCAN

Handwritten musical score for piano. The score consists of five systems of staves. The first system includes a key signature change to one flat (B-flat) and a time signature of 2/4. The tempo is marked 'Moderate, with graceful rhythm (2-nd)'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for piano. The score consists of three systems of staves. The first system includes a key signature change to one flat (B-flat) and a time signature of 2/4. The tempo is marked 'Allegro (2-nd)'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

No. 116-41018

Grade 2.

# Wild Horses

SARA FRIED

Handwritten musical score for piano. The score consists of three systems of staves. The first system includes a key signature change to one flat (B-flat) and a time signature of 2/4. The tempo is marked 'Allegro (2-nd)'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

## Scotch Heather

SECOND

MOLLY DONALDSON

Brightly, in strict rhythm (♩ = 108)

Musical score for 'Scotch Heather' by Molly Donaldson. The score is for piano and features a single melodic line in the right hand with a rhythmic accompaniment in the left hand. The tempo is marked 'Brightly, in strict rhythm (♩ = 108)'. The key signature has one sharp (F#). The score consists of six systems of music, ending with a double bar line and repeat dots.

\* From "Piano Partners"

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## Chansonette

CHARLES E. OVERHOLT

Allegretto vivace (♩. 100)

Musical score for 'Chansonette' by Charles E. Overholt. The score is for voice and piano. The tempo is marked 'Allegretto vivace (♩. 100)'. The key signature has one sharp (F#). The score consists of six systems of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The score includes various musical markings such as 'piano', 'crescendo', 'ritardando', and 'poco meno mosso'.

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43

Рогов рѣ. много



STONE LINGERER 2001

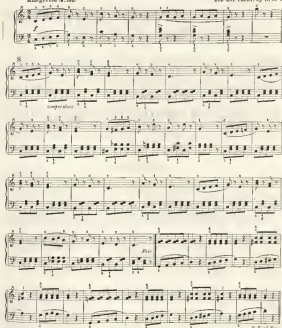
### The Chariot Race

No. 120-198476.

Figure 3

## Allegretto (d. 1940)

BOOK REVIEW PLETHY, Q. 12, No. 3



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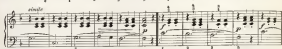
STUDY JANUARY 2011

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## Dream Tune

曹永山、王世昌、孙永成

Tempo di Valore (d) (val)



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## To the Hunt!

謝安其、王世其、王世貞 題詞

Moderate (21–50%)

Exptl items in Circle 6



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40

D 8 of Code

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## Soldiers at Play

LOUISE E. STARR

Tempo di marcia ( $t_{\text{mar}}$ )

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*D. C. et Pass*  
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## To Market!

FRANCIS M. LIGHT

Moderato (♩ = 120)



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*U. S. of Fine*  
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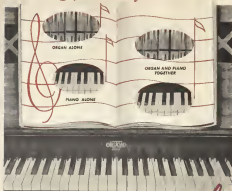








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